

Grafica

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GWENDOLYN
BROOKS

Serving the greater
northeastern area

OUR Miss Brooks

Gwendolyn Brooks is a rarity. A woman who, to use one of her own phrases, "scrapes life with a fine tooth comb." Through her person and through her craft, she has quietly, without fanfare, secured the unqualified veneration of millions. This is due not only to her exceptional art, but also to her persona. We need not have met her to know her, for she is "ordinary...but beautiful." In the case of Gwendolyn Brooks, familiarity breeds respect.

It would have been a simple matter for her to modestly refer to the sidelines to rest on the laurels of her 1950 Pulitzer Prize for *Annie Allen*, her second volume of verse.

Instead, this remarkable woman of continuing triumphs, left her "integrated-flowering song" and leaped into the heart of the Black Arts Movement to take the lead.

Moving away from her earlier poem of acceptance, she developed a new identity voice, first with *to the house and townships of the Black experience*.

Out of her desire to "call all Black people," came *the Bean Eaters* (1968), *In The Mecca* (1969), *Riot* (1969), *Family Pictures* (1970) and the autobiographical *Report From Part One* (1972).

In almost every stage of this gentle march, she has been patiently holding her time, awaiting the arrival

of such voices of vitality as Don L. Lee, Sonia Sanchez, Nikki Giovanni, Sara Wheeler Fabian and Carolyn Rodgers. Her association with these poets infused her with new vision and some might contend, also lent credence to their work and "legitimized" it for those of us who were still attempting to adjust to the tidal wave of Blackness that would encompass us all.

In 1969, she was named poet laureate for the state of Illinois, succeeding Carl Sandburg. Feeling that "a poet laureate should do more than wear a crown," Gwendolyn continued the community work that had begun with her association with the Chicago Blackstone Rangers. She sponsored her energies, visiting youth groups, conducting workshops, advising young writers, and in the process becoming mentor to many.

For the past decade, Gwendolyn has sponsored the poet laureate contests. She reads 3500 lines every morning to our young poets of elementary and high school age in Illinois.

She has said, "If we could all be one family, all the Blacks, in all the countries where we live, we would help each other in times of trouble, we'd be strengthened by family ties. Well, it's a dream, but I still dream it." Gwendolyn Brooks-Blaquez, we share your dream.

On The Cover

The cover is a reproduction of the portrait of poet Gwendolyn Brooks presented to her at the 1969 tribute/ceremonies held in her honor in Chicago. The creator is the distinguished artist, Jeff Donaldson.

This week, June 7th, marks Miss Brooks' 65th birthday.

Words Of The Week

"I—who have 'grate the garnet' from an almost angry rejection of my dark skin by some of my brainwashed brothers and sisters to a surprised squeal in the rare black sun... am qualified to stare at least the kindergarten of new comers a moment. New consciousness and struggle toward progress. These huges for growth."

Gwendolyn Brooks (in June 7th)
Report From Part One

Grafica

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Gwendolyn Brooks

She is the light
by which we gain
admittance into this
blissful realm of poetry

Being there - we hear
her voice and imbibe
her wisdom through sips
of sweet words soaked
in illuminated truths

Then the veil is
lifted and we see
ourselves and our
Blackness - for what it
is, supreme

And the gleam remains
in our eye
until
we die.

By James Brown



Gwendolyn Brooks was awarded the Pulitzer Prize in poetry for the volume of verse *Annie Allen*. She was the first black woman to receive this coveted honor. Photo by Corcoran Simpson.

Don't let a few miles turn you into a distant relative.

Just because moving to a different job or a different house has put miles between you and your family, that's no reason to become a distant relative.

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Bearden On Bearden

By Bruce M. Terry

He is called the Dean of Black American Artists. And he is aptly named. For during a wonderful session of his lecture at Montclair State College he diagrams and sketches on a blackboard and, revelations! He teaches many of the artists in attendance more than they have learned in a semester of college work.

After receiving award after award and the type of recognition not usually reserved for Black artists, Romare Bearden remains a warm, unassuming artist of incredible skill. This exhibition and lecture was presented on May 16, 1982 by the Afro-American Studies Program of Montclair State College to "

highlight and display the multi-talents of outstanding Afro-American scholars and artists." The inauguration of this important seminar series featured ten pieces of art by Mr. Bearden and a special guest performance by his wife's dance company, The Nanette Bearden Contemporary Dance Theatre.

The Black American artist, Romare Bearden has been a distinctly bright light at the end of a dark tunnel. Always faced with the dilemma of pursuit of art and opportunity or race to first and deprivation, many Black artists have found Bearden's collage a source of amusement and inspiration. Since so many young artists are unable to afford the raw materials required for painting they turn to collage. Here they find the resources to make artistic statements, fine art, and striking compositions with materials others might discard. A swath of color, a line in the crowd, a few magazine cutouts, and voila, art!

It is in collage that Bearden stands out so distinctly, combining traditional African themes with symbols, drawings, and cutouts he weaves a tale of his days in Pittsburgh, the splendor of African civilization, or the high spirited playing of jazz musicians. Here we are swept away by the power of his fertile imagination. Drawn in by his abstractions.

While lecturing to the gathering he is at once storyteller and teacher. He tells us his first paintings were of turtles, and that it was an experience with a young woman outside of a studio he rented for eight dollars a month during the depression that decided him to pursue art as a lifestyle. The homely young woman requested that Bearden paint her, but if he found beauty here he would be able to illustrate the fact that everyone has a kind of dignity that can be shared. Bearden learned his lesson well.

After serving as an infantryman with the U.S. Army during the World War II, Bearden began studying art at the Sorbonne in Paris. His extensive travels in Europe led to many one man exhibits and group showings. In the mid-1960's he turned to collage. A group of artists decided to work on a painting using models cut out of fashion magazines. When Bearden's colleagues dwindled down to a collection of one, himself, he decided to see if he could begin to work with symbols that would have a universal meaning. This led to his use of traditional themes such as an anchor, which symbolizes a new day, and the snake, which is revered in Eastern cultures



Romare Bearden accepts a medallion of honor from Montclair State College President, Dr. David W.D. Dickson. Photos By Mansa K. Musa



because it sheds its skin and determines a new life.

The dictionary describes a dean as one who is at the head of his class. Romare Bearden has been at the head of contemporary American artists for years. He remains an artist during enough to try new things while building upon older themes. The medallion he received from Montclair State College President Dr. David W.D. Dickson, was another tribute to an artist

who dared to take the wraps off his imagination and who used his work as a historical document that will continue to inspire artists for generations to come.

Program sponsors included the Alumni Association, Black Alumni Committee, Black Student Cooperative Union, and Office of Development and External Relations. And to them we extend our thanks.

Six Keys To More Meaningful Relationships

By VEA. Golphin

Part II

I began Part One of this article by asking readers to consider aspects of relationships which they thought most important in the initial stages of friendship. Previously, I focused on the foundations of platonic friendships, namely, physical appearance, social compatibility and communication. Platonic relationships, I reiterate, can be the main ground for more serious associations.

Moving on, I wish now to direct your attention to the emotional, psychological and spiritual dimensions of relationships. When contemplating unions that are potentially serious—long-lasting, committed—these are levels of personal development with which one should be most concerned. To walk blithely into a committed relationship ignorant of the emotional, psychological and spiritual nature of one's partner is, most assuredly, to court failure.

Level Four

In the wisdom of King Lear, "The World is a comedy to those who think and a tragedy to those who feel." Indeed, the cavernous depths within us where we store our emotions are often guarded by the many masks behind which we hide our feelings.

We disguise true feelings for many reasons—to protect ourselves from being hurt; to shield persons whom we care about from painful intrusions. But, despite our guises, feelings have a way of floating about us like the air we breathe.

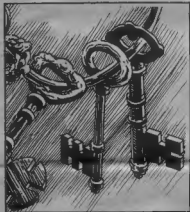
Sharing feelings with another person means letting them know about the things that make us hurt inside—the things that get us angry, or make us laugh or cry. The outward manifestations of emotions are more often activated by the words and actions of the people with whom we are in regular contact.

I once had a secretary whose work tended to fluctuate with the emotional roller coaster of her marriage. Trainers weighed so heavily upon her that eventually she developed a bleeding ulcer. She admitted experiencing the same tensions in the relationship before the marriage. At one point she had even considered breaking it off but was finally persuaded that she would be able to make her true feelings in a permanent situation. Instead of reducing anxieties through marriage, the tensions were actually intensified once the couple started living together.

Sensitivity to the emotional health of one's partner is a key element in long-term compatibility. If one finds it impossible to be at least attentive to the feelings of a prospective mate, the chances of sustaining a successful romantic or intimate involvement are, necessarily, less than optimal.

Level Five

Worldview and fears define the psychological nature of a person. Psychology in this sense does not



mean feelings but those thoughts which are hidden deeply within us often recessed below the level of consciousness. Worldview is how an individual views himself or herself and others in the context of the world about us. A person's behavior is often a summation of these psychological processes. The following examples of varying psychological perspectives may bring this level of knowledge into sharper focus.

Individuals who see themselves as alone or alienated from others—in this sense, a psychological abandonment—tend to view themselves as victimized by society. Their behavior is often characterized by defensiveness and an inordinate amount of concern with personal security. In their preoccupation with self, they often lose a sense of concern for other people.

"A person whose identity is tightly interwoven with another person or group may be a dependent personality. That person's passions need to belong to someone or something may lead to possessiveness or excessive jealousy.

"Conversely, a person who feels threatened by 'infringements' upon his or her personal freedoms may become hostile or abusive when those freedoms are thought to be in jeopardy. This person may be uncompromising in relationships because he or she equates compromise to a loss of liberty. These three examples are by no means exhaustive of the many variations of psychological perspective which influence relationships. I simply offer them as

insights into the complexities of worldview and fears.

Before probing into the fears and suppressed desires of another person, I would suggest that you first attempt a better understanding of your own psychological makeup. In so doing, you will gain a greater appreciation of the intricacies of subconscious motivations.

Level Six

In a question and answer session with a group of young people, I was asked when I thought I would be ready for marriage. In response, I lifted a quote from the Book of Ruth in the Old Testament of the Bible. I think I will be ready to commit myself to another person when I can honestly say, "Wherever you go, I will go; wherever you live, I will live also; your people will be my people; your God will be my God. Where you die, I will die also and there be buried."

Is this notion of a union of human spirits too whimsical and overly romantic for people in the closing decades of the twentieth century? Not necessarily so. It is certainly possible to become acquainted with the feelings of another person to the degree that emotions are shared without verbal expression. The critical factor at this level of knowledge is time. While thunderous emotional sensations are often little more than infatuation, devotion and endurance, the true substances of love, are fortifications against the caprices of time.

The final and, perhaps, most important question to ask of a committed relationship is this: Do I have the fortitude to maintain this relationship when confronted with the many changes which may occur in myself or my mate over an indefinite period of time?

All of us, at some point in our lives, have experienced the inner exhaustion and unrest which accompany rapid and unexpected change. Each of us is limited in the ways we can control the environment in which we live. Many people find in religion a level of spirituality which can function as a buffer against the vicissitudes of change which might otherwise bend a relationship to its breaking point. By grounding their relationship in a spiritual union with God, couples often find the staying power to survive breakdowns in their coping mechanisms.

While I am not making a covert pitch for religious commitment, it is a truism worth mentioning that "The family that prays together (more readily) stays together."

I ask you now to return to the quit with which this article began and consider whether or not you would order your priorities differently when considering a platonic or committed relationship. Since it is impossible to fully explore the many dimensions of my topic in this space, I recommend the following works for those who wish to go further: *The Art of Loving*, Erich Fromm; *You O.K. - You're O.K.*, Thomas S. Harris; *Love, Leo Baecklin*, Marriage is For Grownups, Joseph and Lois Bird. Reprinted by permission from: *Chocolate Singles*.

POTPOURRI

Yoruban Anthology

Part I

The Yorubas originated in Southern Nigeria and were comprised of several different tribes (Egbe, Kuru, etc.). They were a highly evolved people who established progressive social systems including the Kingdoms of Dahomey, Ashanti, Bornu, Yoruba, Hausa, Oyo and Benin. The Benin Kingdom was most famous, particularly because of the now priceless and now artifacts created by her craftsmen. Benin flourished from the Twelfth to the late Eighteenth Hundreds. Because of marauding tribes, the Yorubas were forced to migrate to coastal Nigeria which then made them vulnerable to European plunder and slave seekers. The Kingdom eventually fell as the result of British colonization.

As Africans were captured and scattered across the continents they were forbidden to worship their gods. The concepts of Christianity were forced upon us. In order to worship their gods, African slaves pretended to worship the Catholic saints but in reality still paid homage to their gods (orishas). Consequently, Oyes, the god of war was assimilated as St. George; Yemama, mother of the ocean was portrayed through the Virgin Mary; Obatala, King of all things pure identified with Jesus; Shango, god of thunder and lightning through St. Barbara; some of these powers inheriting traits and family aspects and so on.

The Yoruban religious system, called Orishanism, is fascinating and multi-layered. The system and faiths become and believe in a pantheon of spirits (orishas) who live in the natural world.

The orishas represent our gods, our ancestors, and human qualities. The Yoruban terminology for Yoruba is *Santitas* and one who practices this religion is a *Santero*. Since the orishas personify all our connections from our past, our present, and our future, who is Hispanic or planning for Hispanic, cannot be an *Santero* rather than *Yorubado*. Even to this system, we will discuss a few of the most popular orishas.

In Yoruba, saints and spirits are invoked through homeopathic magic and use of natural products of the earth and sea (plants, roots, shells, stones, etc.). Offerings of food, animal sacrifices and prayer constitute additional aspects of the religion. The orishas are always consulted before serious undertakings such as marriage, pregnancy and birth, business ventures, relocation, etc. Orishas are consulted for guidance in problem solving.

The orishas speak in many different ways including use of *los caracoles* (small shells called conchals, through possession (of a person's body which is dedicated to *medichich*), during services in communities with the dead, and through the reading of coconut pieces (*larle coco* or *santo* - to give coconut to the Saint). Many of the orishas from Benin exemplify gods or saints. According to Pedro McGregor and T. Stevenson Smith (*Jesus of the Spirits*), Stein and Day Publications, New York, 1967), "...The Yoruba points, according to Ellis, are divided into three main orders. Of these, the paramount is the order of the 'Priests of Ife', named *babalawos* and dedicated solely to the cult of this powerful orisha.

"We will discuss the *babalawos*. In the Yoruba tradition, men preside over major ceremonies. Yet in South America (Brazil for example) the opposite occurs with women officiating at important ceremonies. A woman, however, cannot become a *babalawo*.

As an accomplished *Santero*, she has undergone rigorous initiation rites (called making the saint) and developed proficiency in specialized areas of the religion. She has usually initiated others into the fold thus establishing herself as a *madrina* (godmother - a godfather is a *padrinho*).

A *babalawo's* major functions include sacrificing animals as offerings to the saints in *teranga* and ceremonies and performing *rogation* (prayers) on read night. When conducting the *rogation*, the *babalawo* consults the saints on all human problems. He divines by use of *los caracoles*. The conchals are oval shaped, approximately the size of a lima bean and hollow on one side. The hollow underside has a hexagonal opening with tiny serrated edges. The opposite side of the shell is filed deep enough to create an opening. The *babalawo* uses sixteen shells for a reading. (Uninitiated *santeros* may use only twelve). *Los Caracoles* are rubbed together in the palm then

thrown on a small covered rug on the floor. Certain numbers of shells are attributed to specific saints thus enabling the *babalawo* to determine which saint is speaking. These conchals which face top side up convey a message.

Only an *Italoero*, a *Santero* whose specialty is interpreting *los caracoles*, may use a full complement of conchals for divination. As stated above, a *babalawo* may use only sixteen although he has numbers eighteen. The term *Italoero* relates to the "Table of Ife", another term for *los caracoles*. My *madrina* uses coconut pieces (after proper preparatory measures including prayer) and throws them on the floor to elicit yes - no answers to specific questions.

Yoruba's beautiful and moving - it's high spiritual development and magic. We will continue our discussion in Part II.

Peace and love,
Salyah



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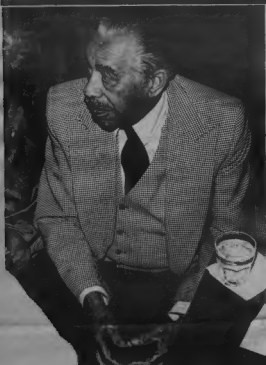
Gino's

You'll go for the food.

Viva

The Negro Ensemble Company celebrated their 15th anniversary and to mark the occasion they gave a private party for Pulitzer prize winner Charles Wright in New York.

Photos by Glen



Cab Calloway talks with friends.



Lena Horne and family



Walt Frazier complies to an impromptu interview.



Artist Oba Babatundé and Sherry share the dance floor.

Lena

Company recently celebrated
to make it a special affair,
for Lena Horne and their
Fuller at Xenon's in New

len Frison



ily enjoy the show.



yliaLae Ralph, Dreamgirls star.



Pulitzer prize winner Charles Fuller, author of "A Soldier's
Play" greets guests.

New Jazz Club Opens - Featuring Johnny Hartman

By Bruce M. Terry

As I relaxed in the dimly lit, luxuriously appointed showroom of 88 Evergreen Place in East Orange, I was struck by the ease that Club's workers took in the preparation of the room for that evening's performance. Sound technicians, managers, bartenders and waitresses busied about tending their various functions so that the patrons who would arrive hours later to see and hear legendary singer Johnny Hartman would be comfortable and relaxed.

In conversation with the Club's owners, Joanne and Bruce Berger, they explained that indeed a lot of love went into the creation of this new jazz emporium in New Jersey. After purchasing Al's Discos and turning it into Zanzibar the couple turned their attention to creating an elegant room that would cater to the taste of those who appreciate good music in a pleasant setting. They found that the key was make a club, the better people mean it.

Bookings began almost into the room has been the concern of Chuck Browne, who Mrs. Berger notes, makes things a lot simpler and easier with his knowledge of talent and personnel expertise. The packed house during the day run performance featuring The Roots of Rhythm gave management a chance to work out the bugs in the system. The preparation for the Hartman show included an interview on the Les Dunes program on WYN Radio.

The Bergens have enjoyed their taste of the night club life as a family and couple with the 120-room motel, which is attached to 88 Evergreen Pl., they expect to continue to do well. The Manhattan residents describe their business as family owned with Bruce and Joanne splitting the chores.

It's showtime. And the house is full. Admiring raptures, including noted jazz photographer Bill Murr, work the crowd. Flashes pop as warm greetings ring throughout the crowd and old friends and acquaintances hug with the renewal of old memories. It seems as if everyone in the room knows someone else. A buzz spreads thru the club as playwright Anna Baraka arrives. Later on he will have a song dedicated to him by Mr. Hartman. Members of the press, Harry Weber, George Kautler, Arnold Jay Smith, and others, line the back wall. They have all come to see if this evening will be a success. It would.

WBOG Radio's James Brown introduces Hartman as "The Voice". He is just that, but more. Johnny Hartman is a complete enigma. That act is drawn to his voice, your eye to his countenance. Neatly dressed in a subtle black suit and white tie he establishes eye contact with his audience and makes them feel as comfortable with the material as he is. But then, quality music will always keep the attention of adoring fans.

After his second rendition (patrons began to shout out their favorites, hoping that they might be featured with a few). But Hartman settles all with "Two Cies You Under My Skin", "Body and Soul",



Johnny Hartman - "The Voice". Photo By Mona K. Moses

"Easy Livin'", "You Are Too Beautiful", and his classic "Lush Life".

It's "Lush Life" that so many consider a Hartman trademark. As a 12 year-old lyricist from the mid-west, Billy Strayhorn had not yet experienced the mundane aspects of life described in his song. His brilliantly written composition was only a harbinger to come for the man who would later become the arranger for the Duke Ellington Band. And when he wrote it in 1934, I'm sure he had no idea that it would become one of the best loved melodies of our times.

The Hartman/John Coltrane collaboration proved to be a stroke of genius in years to come and in performing the song over the years, Hartman has remained a gracious host to the story of a man's search for love under the summer side of life. This evening Johnny Hartman, a excellent in fine voice, backed by sidemen Al Cefarogian, Richard Ellen-

stein/piano, Lisle Atkinson/bass, and Walter Bolden/drums. Hartman does more with inflection of a note than some singers do with a verse. Self-effacing, he put emphasis on the lyrics and music, building a bridge between himself and the audience with a little story about every song. He is an entertainer complete.

As for 88 Evergreen Place in East Orange? Such a nice club! Easily accessible by public transportation and only 20 minutes away from Manhattan it should prove to be a great new addition to the jazz atmosphere of the metropolitan area. And if talent like Johnny Hartman and Pieces of a Dream continue to be presented, there is no reason why the club should not become a financial success also. Jazz in New Jersey deserves such a fine place.

Special thanks to Bruce and Joanne Berger for a beautiful idea and a beautiful evening.

Natural Habits

By Marc Collins

Look out y'all! Spring is here, or so the weather man keeps telling us. That being said, you can find a lot of fresh produce in the market. Spring is a great time to eat fresh fruits and vegetables. They are not only delicious but also healthy. Spring is a great time to eat fresh fruits and vegetables. They are not only delicious but also healthy.

With cheaper prices, it's a great time to eat fresh fruits and vegetables. Spring is a great time to eat fresh fruits and vegetables. They are not only delicious but also healthy. Spring is a great time to eat fresh fruits and vegetables. They are not only delicious but also healthy.

When you eat fresh fruits and vegetables, you are getting a lot of vitamins and minerals. Spring is a great time to eat fresh fruits and vegetables. They are not only delicious but also healthy. Spring is a great time to eat fresh fruits and vegetables. They are not only delicious but also healthy.



Cashew Ginger Sauce

- 2 cup cashews
- 2 tsp fresh ground ginger

1. Put cashews in a blender and blend until smooth. Add ginger and blend again.

Marinated Vegetables

- 1 cup broccoli flowerets
- 1 cup cauliflower flowerets
- 1 cup zucchini sliced
- 1 cup mushrooms sliced
- 1/2 cup soy sauce
- 1/2 cup vinegar
- 1/2 cup oil
- 1/2 cup sugar
- 1/2 cup salt

- Dressing
- 4 cups soy sauce
- 2 cups olive oil
- 1 cup vinegar
- 1/2 cup sugar
- 1/2 cup salt
- 1/2 cup oil
- 1/2 cup sugar
- 1/2 cup salt

merge veggies in boiling water for about 1 minute, except mushrooms, tomatoes, onions. Mix dressing and all veggies together. Let marinate at least two hours or preferably overnight.

Salad Nicoise

- 2 lbs. small new potatoes
- 1/2 lb. string beans
- 8 oz. tuna fish
- 1/2 cup olive oil
- 1 cup chopped dill
- 1/2 cup finely sliced red onions
- mix with Marinated vegetables dressing

Brown Rice Salad

- 2 cups brown rice cooked
- 1/2 cup broccoli
- 1/2 cup ground carrots
- 1/2 cup dried green onions
- 1/2 cup soy sauce
- 1/2 cup vinegar
- 1/2 cup oil
- 1/2 cup sugar
- 1/2 cup salt

serve in a bed of romaine lettuce with Tahini Sauce

Avocado Salad

- 1 avocado sliced
- 2 oz. Tofu cubes
- 1/2 cup olive oil
- 1/2 cup vinegar
- 1/2 cup sugar
- 1/2 cup salt
- 1/2 cup oil
- 1/2 cup sugar
- 1/2 cup salt

Sorba (buckwheat) Noodle Salad

- 1 lb. sorba noodles cooked
- 1/2 cup broccoli
- 1/2 cup cauliflower
- 1/2 cup zucchini
- 1/2 cup mushrooms
- 1/2 cup soy sauce
- 1/2 cup vinegar
- 1/2 cup oil
- 1/2 cup sugar
- 1/2 cup salt

Tahini Sauce

- 1/2 cup Tahini*
- 1/2 cup olive oil
- 1/2 cup water
- 1/2 cup vinegar
- 1/2 cup sugar
- 1/2 cup salt
- 1/2 cup oil
- 1/2 cup sugar
- 1/2 cup salt

Vinaigrette Dressing

- 1/4 cup olive oil
- 1/4 cup vinegar
- 1/4 cup sugar
- 1/4 cup salt
- 1/4 cup oil
- 1/4 cup sugar
- 1/4 cup salt
- 1/4 cup oil
- 1/4 cup sugar
- 1/4 cup salt

*Can be purchased at your local natural foods store

It Happened!



Fairfax County College Professor Lenworth Gunther (left) signs book for Black Studies professor James Brown (right) during Malcolm X Celebration, May 19, 1982, at the Newark Public Library. Gunther spoke on the legacy of Malcolm X. Urban Voices presented poetry and the film "Death of a Prophet" premiered in New Jersey. Brown organized the program which drew more than 300 people to the celebration.

Atlantic recording artist Narada Michael Walden has some advice that should help build Confidence (the title of his new LP) in young music: are hoping to enter the music business. As a solo artist, record producer (Stacy Lattisaw, Angela Bofill, and others) and drummer for the likes of Weather Report and Jeff Beck), he's learned the value of faith.

"If you do your best, God takes care of the rest," says Walden. "I believe in that above what other people may call mere practical advice. It's very important for the young musician to have a good manager and also have a good business sense of your own. It's important to find a manager and other people who have a good heart and are good people, so if things are bad, there's someone you can talk to who cares about your career and understands."

"But I also believe in God's power. If you keep doing what has to be done and enjoy your life and work hard, your break will come. I feel the thing to do is march, march, march, and keep believing in yourself. If you have faith and apply yourself, you will get that chance." Walden ought to know—by age 21 he had landed his first job with a recording band, John McLaughlin's Mahavishnu Orchestra, and now he's making albums of his own like Confidence, the title of which is exactly what he's talking about.



Schomburg Features Black Artists

Versatility of expression and a variety of techniques are shown in an exhibition of recent acquisitions opening June 16 at the Schomburg Center for Research in Black Culture. More than twenty-five artists and photographers, most of them contemporary, are included.

Foremost among them is Romare Bearden, America's leading Black painter. Complementing two of his watercolors from the Forties that depict classical and religious themes are "Spring Festival," a 1976 tapestry, and a portrait of Bearden, now in his series, by photographer Anthony Barham. Bearden's influence on other artists can also be seen, particularly in "Road to Danvers," a 1980 pastel and collage by Vincent Smith.

Although the abstract

work of Ed Clark and William T. Williams is represented, most of the artists in the exhibition depict aspects of the Black experience. In "Street Music," a 1944 oil painting by Norman Lewis (jumble in style to Bearden's early watercolor), the Jenkins Band wanders through the streets of Harlem. Children's book illustrator Tom Feelings provides a more contemporary and less impressionistic view of a Harlem street corner. Horace Pippin painted opera singer Marian Anderson, and Michael Kendall titles her gone of a late 19th-century sculptor, "Mary Edmonia Lewis, Rome 1887, First Negro Artist of the Western Continent." Jacob Lawrence's symbolic vision in a series of lithographs called "The Builders" contrasts with "Big Brother," an oil

painting by Hughie Lee South of an abandoned

building in a ghetto neighborhood.

Green Simpson introduces a surreal element in "Susan's Doll," a photograph of a black doll superimposed on the featured face of a 1941 white doll. Frank Stewart and Jules Allen use light to make aesthetic and sociological statements in these photographs. Justice Mosley's camp Asher shows South African children peering from a subway car in "Non-Whites Only," a color photograph.

According to Julia Horlen, who organized the exhibition and who is head of the Art, Prints & Photographs section at Schomburg, "Visual materials in the Schomburg collection—acquired through gifts and special purchase funds—have proven to be as valuable to researchers seeking information on Black history and culture as are the written materials which have distinguished the Center. This exhibition allows us to show for the first time many of the

exciting acquisitions we've made since 1975. We hope that one day we'll be able to put them on permanent or rotating display in the old Schomburg building next door if we can get the funds to restore it."

"Recent Acquisitions of the Schomburg Collection" may be seen through July 23 on Mondays and Wednesdays from noon to 5 p.m., and on Tuesdays, Thursdays and Fridays from 10 a.m. to 5 p.m., at 315 Leavenworth Avenue (corner of 135th Street).

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March For Disarmament

The Newark Coalition For Nuclear Disarmament is extending a call to all citizens of Newark, to our families, our children, to join us in the march for nuclear disarmament, to be held on June 12, 1982, at Central Park beginning at 10:00 a.m. We will be assembling at the United Nations in the area of 46th St. and 2nd Avenue at 9:30 a.m. and a contingent of people will be leaving from the Newark Penn Station.

Following the march will be a cultural evening of entertainment, "Reflections On Building A New America", with Walter

Allen of WRBO Radio and featuring Chase Davis and Ruby Dee, Sonia Sanchez, Fauci YAA Asante, and many others, at New York City College, Freshley Hall, from 7 - 10 p.m. located at 113rd Street and Convent Avenue. For tickets and further information on the evening events call Marcus at (201) 923-6135. Seating is limited.

For further information regarding the 10:00 a.m. march, please call the Coalition at St. Rocco School at (201) 622-0428, or (201) 923-6135 (after 6 p.m.).

Speaking Personally

An Appeal For Disarmament

Let us die by no nation other than it. In these cursed corridors of Washington's political towers, those who turn out en masse find those they didn't see preparing to turn our world into a radioactive cemetery in the name of "anti-communism." Yes, anti-communism, a political orthodoxy, along with "better dead than red," that has the effect of turning "good Americans" into barbarians, turning good old boys' members of the crew to bomb Laos, while becoming an ally to disfigure America's own cities and failures. Com communists, it is used to justify the renewed technological overkill capacities of the American nuclear arsenal.

With the loss of American prestige abroad and the shift in geo-economic and military balances of power, beginning with Vietnam, and continuing through the Third world revolutions in Asia, Africa, Latin America, Nicaragua and now El Salvador fall hostile to Western interests, the military-industrial complex, i.e., the fourth estate, find in a state of paradoxical reaction. We are consistently being humiliated with claims of America's "strategic interests" and the need to modernize NATO's nuclear forces in order to protect the threat of Russia. We are told that we already have the capacity to blow up the world three times over! Where is the security, where is the containment to prevent where is the terror in shattering oil on an already burning baby? Let us be clear that what in effect is happening is an attempt to nullify the American people to accept a 1.5 trillion dollar people are responsible to protect over the next decade to add to an already crowded arsenal. Such counterforce weapons as MX, Tridents II, Pershing and Cruise missiles are the boys at the Pentagon to see our already set gears...

There is something more that is not to be said as a time when war is unthinkable, the nuclear era is ready for us, let us not be deceived by the state of it is America (and not the USSR) which manly induced as the only nation to have ever unleashed atomic bombs on innocent people and have considered doing again in Korea, China, Cuba, Laos, Berlin and Vietnam - a historical fact which runs all kinds of questions and doubts on the Soviet Union being the primary reason for this country's arms buildup. Let us not bow to the Soviet Union, let it be us and the country's interest! What is probably exemplify of our attitude toward the rest of the world, and our own people, and standing as well, is the open discussion we hear constantly now of "limited nuclear war," "theatre nuclear weapons" for use in NATO's "flexible response" strategy as a guinea pig for our war scenario still based on "mutual nuclear war" and the worst of all, the term "acceptable losses." No longer is war unthinkable using thermo nuclear weapons, but indeed is being planned and plotted by the military strategists who are totally outside of the purported democratic process in America, yet are the same people who planned our wars, battles and hardships and families to go to the Vietnam War, in Cambodia, and the production of the nuclear bombs which des-

troys property but not human life!

Furthermore, we are obligated to consider the whole question of nuclear proliferation. It is no longer the two super-powers - America and the Soviet Union - who have nuclear weapons, but many other nations whose integration of their own resources militarily, in a world of changing alliances and concepts of power, could trigger a nuclear conflagration. The irresponsible spread of the technology of nuclear war in the "hot spots" of the world is entirely because of the sale of western technology, Israel and racist South Africa have been able to develop their nuclear technology with the help of the U.S. and France, India the gall of one of the poorest nations on earth having such modern technology escapes (not from Canadian nuclear engineers, and how from France and Italy. It is said that Argentina will have nuclear capacity within a few years, which raises all sorts of frightening possibilities for the Falklands conflict, should it continue. The proliferation, which by the way many the suppliers must constantly develop new technology in order to maintain their position as seller and superior, is obviously connected to capitalism by its very nature, its profit making and at the same time we are thrown the world with extinction, we are involved in an international trade treaty that has reduced foreign policy and national security to commercialized determinants - as the motives of the capitalist marketplace - that are no different than the determinants that regulate the production of new cars, TV sets and washing machines. At the same time, this money that's spent on the defense budget, using our tax dollars to create profits and surpluses for the capitalist corporations, will only create new inflationary pressures, while producing nothing of social use. We should be clear that it represents an admission to the American people, and particularly to those at the bottom of society, of the government's disregard and lack of concern about our own domestic needs, while to the world we are saying that the "security" of America will be maintained by force and threat of violence, even if it means our total annihilation.

By what right, I ask, as a US citizen, and a claimant to the legacy of my people's struggle for a more human and just America - for the sake of our children - do we have to perpetuate the terror of global genocide upon the world! On what possible moral and political premise - by any standard of human conduct - can we justify making bombs each day which have the power of 815,000 of those dropped on Hiroshima. Bombs which can obliterate 100,000 people in 9 seconds!!!! Common sense and human decency tells us there is no such right.... But for many Americans who have allowed this tendency towards global holocaust to remain unchallenged, it is because of the belief in the Divine Right of America, as its gas pump, as its labor camps and slave us - so in effect we are a center of production for our own death and greed. In the name of an eternal concept of Manifest Des-

tiny (and believing themselves to be a chosen people), White Americans were able to practice the ideals of freedom and democracy, because these same relations were denied to other nations from slavery and genocide against the Native Indian nations, to the Philippines, and South America, to an American imperialist expansion known as the "American century." It was a denial not only enforced by violent aggression, and western legal machinations to secure property and resources and control the oppressed populations, but was culturally destructive and apparent in the view of Indians as "savages," Blacks as "inferior," Puerto Ricans as "spics" and to the Vietnamese people as "gooks." American national pride has been developed upon the backs of other based on a concept of superpower and national chauvinism that today, with the advent of thermo nuclear warfare, can no longer be tolerated.

The time has come today for Americans, and particularly Blacks and other people of color who have experienced the anti-human, destructive and barbaric effects of America's capitalist democracy - to become a part of and give leadership to a growing disaffection that moves beyond racism, to become clear that the concept for human life central to racism is a fundamental aspect of the development and use of nuclear bombs - it was not only dropped, but it was dropped on people of color. Thus, it is imperative that we as Black Americans, whose history is one of struggle against the anti-human attitude of this society that demanded that no people recognize and preserve the value and meaning of human life, expand the challenge of the anti-nuclear movement.

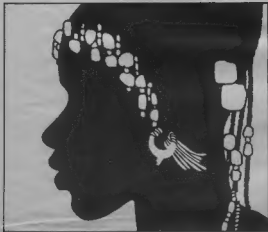
There can be no compromise, as has been historically done in the U.S., beginning with the 1793 compromise on the humanity of Blacks that enabled an American constitution and national government to be created on questions of political and moral responsibility. We must develop and struggle with others on a clear and unequivocal position of unilateral disarmament in order to save humanity and to begin the process of reconstructing our society at home and our relationships with the people of the world based on mutual responsibility, cooperation and respect, and with human needs, not economic greed, in command. Let us recall the lessons of Juneteenth, when our people waited too long to say what should have been said when the cyanide shipments arrived, "No - not our children, not us!" I call upon our churches, our schools, families, friends and communities and make disarmament a burning question. It is our responsibility to ensure the survival of this and unborn generations. Unilateral disarmament is an act of subversion and compassion. Let us say a FAREWELL TO ARMS.

Marcia Wilson-Brown
Newark Coalition for Nuclear Disarmament
c/o St. Rose School
21 Ashland Street, Newark

LIFELINES

"STOP!"

by Acebeer



"Please don't turn me off," our pastor said today. "What I'm addressing today morning isn't a pleasant subject.... Most people are uncomfortable talking about it." The subject was nuclear weapons. "I had two other sermon ideas," he added, "but then I decided to talk about what was really on my mind." The "message" of the message was that "we can't say we 'love,' and permit destruction. We can NOT use nuclear weapons to produce a stabilized civilization." He, then, proclaimed that "money spent on nuclear weapons is contrary to the will of God, for the will of God is love."

Last week, I tuned into E-TV's television special entitled, "Lily Tomlin for President." It seemed like an extremely ridiculous title for a special, but because I do like Lily, I tuned in. She had a message (inserted as a message) about the one that "she" me, the most fun in

very short sketch about nuclear weapons. The scene was people looking out a window while outside you see a nuclear explosion. You can almost FEEL the heat and destruction through the television set. While you (and they) are watching the explosion, Lily says, "What would you say? What would you SAY!!!!" "STOP! STOP!" everyone yells. The explosion scene dissipates and Lily says, "I stay STOP NOW!!!"

Her point was excellent. Do we have to SEE the explosion before we yell "STOP!!"? If due is the case, then, obviously, it will be TOO LATE. Don't we have the foresight to SEE what is inevitable without experiencing it? Our pastor reminded us that we already have the capacity to destroy more than four hundred cities. Do we need more? I thought about tonight's sermon on disarmament. "No," he

said, "we're all for it as soon as we see there that our weapon capability is equal to that of the Soviets." I'm for peace, he says in essence, but only after I know that I have enough weapons to kill them. "Where is the logic in this?" our pastor bellowed. "How can we let ourselves go so far?" "Do you want to see your children grow up? Do you want to know your grandchildren and great-grandchildren? Have you been working all your life for THIS?" he asked with. "Shall we have LIFE?"

I flash back to the first movie of the PLANET OF THE APES series. Any of you who have seen it will probably remember the beginning—the primate—a human returning from space finds himself in an unrecognizable place. Everything is different, and there are no people. Then he sees the 50-year-old Liberty "50s" my God," he says. "They did it."

School's Out!

By Jacki G. Lakes

If you are a working parent, then the thought of what to do with the children when they are home from school during summer recess has probably occurred to you. If you have older children or are already using a babysitter, the problem is solved. However, if your child will be unsupervised for an entire day, week after week, it might be prudent to provide a structured, but flexible routine for him or her to follow.

When I was coming up, there was a simple solution: summer school. It didn't matter whether or not you passed all your courses, summer school was always good for you. It made you "smarter," and it kept you out of trouble. Although I can't say that I hold to that train of thought, I do believe that idle minds plan idle deeds—especially mischief. Remember that leaving your child to fend for his or herself all day, is not the same as being alone for a few hours after school.

Begin now to explore the possibilities of sending your child to camp, further deep over or day camp. Check with your local Y, church or community sponsored organizations. Also look into your city's recreational programs, including parks, libraries and museums for weekly or daily sessions.

If your child is older, you can assist in the process of seeking gainful employment. Jobs are difficult to come by, but with a little perseverance and creativity, they can be found. Talk with your friends, neighbors, relatives and neighbors, then might be a service your child can perform in a safe and relatively unexpensive manner. How about walking dogs or mowing lawns, gathering trash, washing cars, running errands or babysitting, if your child is responsible enough? Or your child may have an entrepreneurial idea to offer. It's best to be

creative when trying to assess your child's capabilities. Only you can say what your child can or cannot reasonably handle, but also keep in mind

that children must be given a chance to develop a degree of independence. Mistakes will be made and problems will arise, but be there with support and understanding.

The point is not to just leave your children unsupervised with too much free time on their hands. It's not that twelve and thirteen year olds should be old enough to be left by themselves, but consider the things that they could get into. Set up guidelines and discuss them with your family. Let them know what you expect. Perhaps there are some chores that you want them to perform. Now is the time to reinforce certain rules such as who is to be allowed in the home.

There are just a few ideas to get you thinking on the possibilities of keeping your child safe, happy, and constructively occupied during the coming summer months, while the grass grows. It's an opportunity to develop self reliance and show us just how mature and responsible they can be if given the chance.

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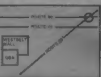
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